INDEX TO DANCE PERSPECTIVES 9-11 AND

CURRENT BIBLIOGRAPHY FOR DANCE, 1961

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The Bibliography includes all dance books (so far as could be ascertained) and selected articles on dance, exclusive of reviews, published in 1961. In the case of books published in more than one country in this same year, the place of origin is given first. Reprints of works recently published, unless they contain substantial additions or revisions, are excluded. All works are written in the language of their place of origin, unless otherwise specified.

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On the cover: "Martha Graham" by an unidentified Indonesian artist. This drawing appears in *Martha Graham,* edited by Karl Leabo, which is listed in the Bibliography.

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The authors came in very different ways to their subject. The American teacher's admiration for the Bournonville heritage came as a sudden revelation, deriving not only from the style and charm of Danish artists but from their impeccable mastery of certain aspects of technique. The Danish dancer, whose teachers descended in direct pedagogic line from Bournonville himself, appreciated the full value of this training only later, when he was already an international star.

Their tone is reasonable, full of enthusiasm yet never partisan. The

value of their subject speaks for itself, and because they feel Bournonville "as a living force in the theatre" they do it justice. They disclaim any higher aim than that of discussing "a few things which are sometimes neglected even in the best schools," enabling teachers and dancers in England and America to supplement and enrich existing methods, and ensuring that a unique legacy is not lost through one generation's forgetfulness. What higher aim could they want? J.P.

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Michel Fokine was indisputably the most important creative figure in ballet during the first half of the twentieth century. He is often considered, also, as the most influential. With Diaghilev and his associates, he effected an epoch-making revolution in choreography.

Today, twenty years after his death, it is disheartening to see how Fokine's influence has diminished, and how the decadent conventions against which he fought—the glorification of technique for its own sake, the predominance of the ballerina, the universal prevalence of a standard, stylized costume (whether tutu or leotard)—have begun to creep back to stultify the art.

Fokine: Memoirs of a Ballet Master would be an important book at

any time. It is especially significant now, because it focuses attention on the work of a creative genius at a moment that may prove a critical one in the development or decline of ballet.

When Michel Fokine died in 1942, his son Vitale inherited trunksful of papers concerning his father's work. There were fragmentary reminiscences, letters, documents, and all sorts of miscellaneous notes. These he has sorted, translated, and arranged in chronological order, filling in the gaps, where he felt it necessary, with comments of his own. In establishing the final form of the memoirs, he had the expert assistance of Anatole Chujoy, editor of *Dance News.*

The early sections of the book are absorbing and illuminating. There are vivid accounts of Fokine's life as a student at the Imperial Ballet School in St. Petersburg, the beginnings of his career, his dissatisfaction with stereotyped balletic conventions, the growth of his revolutionary theories on choreography, and the creation of his first ballets. There are penetrating comments on many of his distinguished colleagues, including Nijinsky, Bolm, Pavlova and Karsavina.

For Fokine, success brought bitterness and disillusion. He was seldom satisfied with the productions of his ballets, even during the glorious first Paris seasons of the Diaghilev Ballet, when, in rapid succession, he created such masterpieces as *Prince Igor, The Firebird, Le Spectre de la Rose,* and *Petrouchka.* He resented the despotic power of Diaghilev, and felt that the impresario frequently tampered with his creative plans.

The final chapters of the book, dealing with periods when Michel Fokine's own notes were often incomplete, are the least satisfactory, and there is a particularly unfortunate account of an encounter between Fokine and Martha Graham, which contributes nothing to our understanding of either of these great artists.

The book has been handsomely produced. It includes a condensed chronology of Fokine's life and an appendix listing his choreographic compositions, including dances for operas and dramas as well as independent ballets. The thirty-four illustrations are attractive, and several are unfamiliar. The peacock-feather design of the jacket and end-papers, by Janet Halverson, is stunning, and appropriately suggests the period of Fokine's fruitful collaboration with Leon Bakst. Lillian Moore.

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Mr. Horst sees modern dance as a return to the relation that primitive man had to his body when he was far closer to nature than man today. "The movement is abstracted to express in aesthetic form the drives, desires, and reactions of alive human beings."

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In her book, intended for the teen-age reader, Claude Bessy relates her memoirs in a simple, chatty style. She tells of her years at the school and then in the corps de ballet of the Paris Opéra, where she finally achieved the rank of danseuse étoile. She does not minimize the severe demands of her profession, nor the problems—both large and small—of a dancer's career. She pays homage particularly to Serge Lifar, who trained her, to Leonide Massine, George Balanchine, and Gene Kelly; to her teacher Lubov Egorova and to the "prima ballerina" Yvette Chauviré.

Throughout her memoirs Mlle. Bessy emphasizes that the dancer's technique is an instrument in the service of an art, and that to succeed the dancer needs tremendous strength and will-power. These are good things to say and to repeat for both apprentice dancers and future balletomanes.

M.-F. C.

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